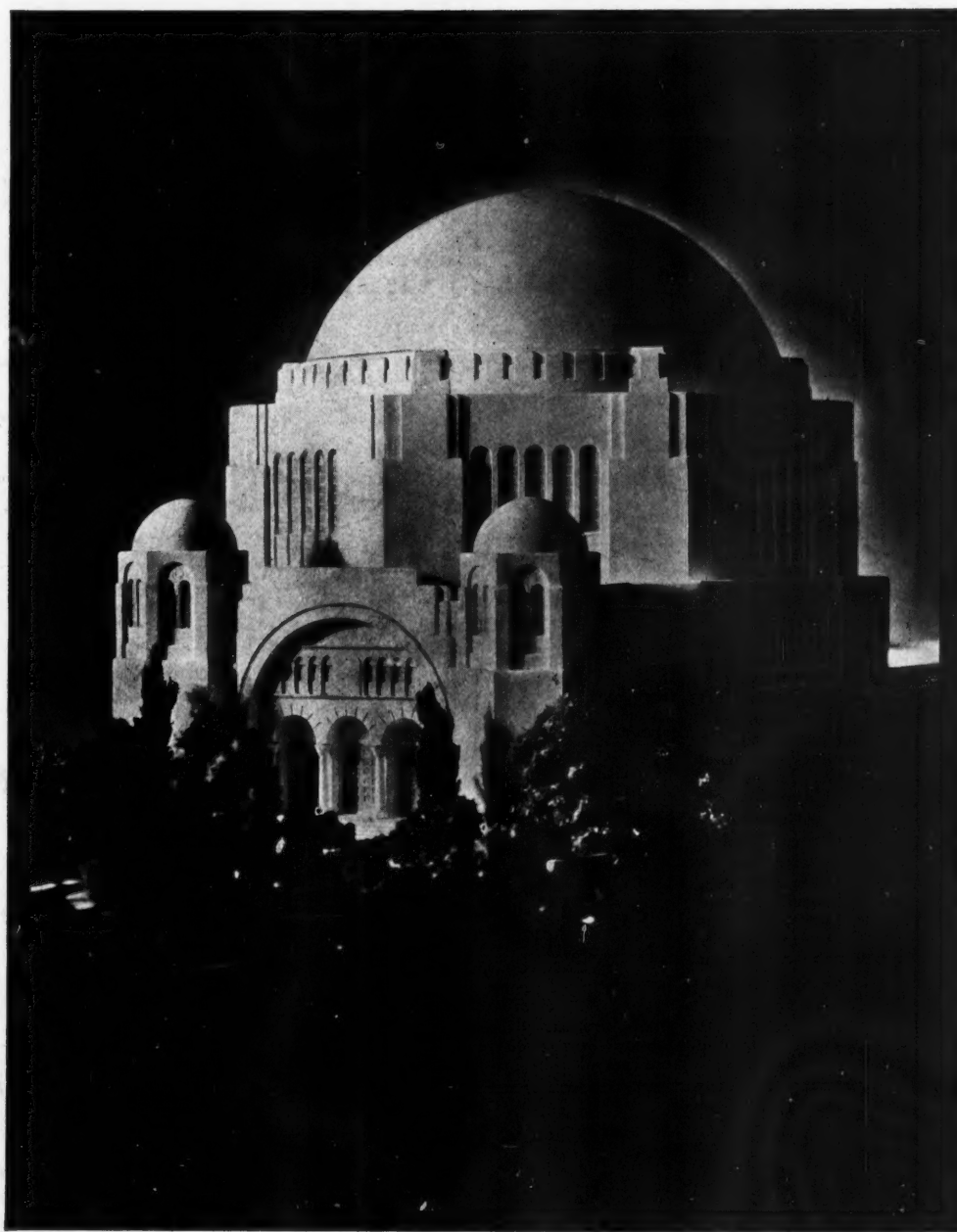
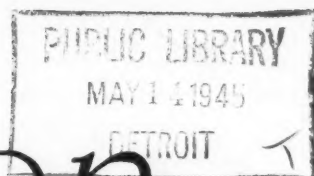


MUSIC & DRAMA INDEXED

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MAY, 1945

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*We on  
the homefront--  
must wait*



It would be easier if the guns were ours to carry, the miles of mud were ours to march, the foxholes ours to dig and live in.

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True, our waiting cannot be an idle one. There are shells for us to make, ships for us to build to carry these to far-off places we have never known. There are letters for us to write to foxhole addresses. There's the blood-bank appointment we must keep; and fats to save, paper and metal to salvage and War Bonds to buy.

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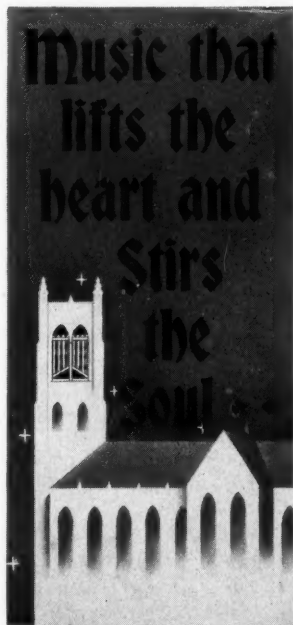
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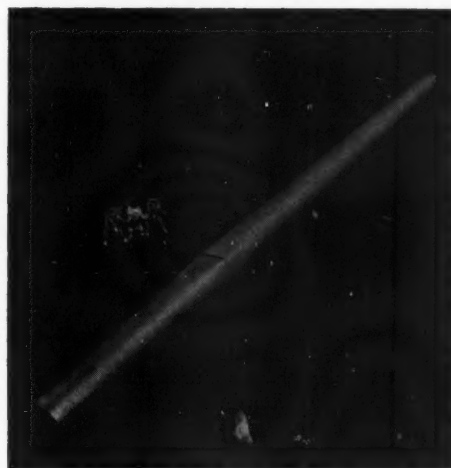


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## REPERTOIRE AND REVIEWS

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### General Service Music

The following anthems are merely listed here and catalogued for resources required, length, grade of difficulty, solo voices, etc.; reviews will have to wait a later issue.

AW3—Dr. Robert Leech BEDELL: "Four Responses," 3p. e. (Summy, 15¢). A good set; only once does the 3-part deteriorate into 2-part. You'll probably like this set.

A—Chester H. BEEBE: "Magnificat and nunc dimittis," C, 15p. e. (Schirmer, 20¢). English text. Unusually attractive, direct, melodious, sensible.

AS—Seth BINGHAM: "O come and mourn," 11p. u. md. (Galaxy, 18¢). F.W.Faber text, for Good Friday. A good anthem for the better choirs; mark it for attention next season.

A—Dr. Roland DIGGLE: "God is love," D, 7p. e. (B. F. Wood, 15¢). J.Browning text. Melodious and rhythmic, good variety of materials or treatment.

A—William E. FRANCE: "Trinity of blessed light," Bf, 6p. u. me. (Gray, 16¢). J.M.Neale text. Serious music, well constructed, worth wide usage.

A—William A. GOLDSWORTHY: AS—"Bugle of Peace," Bf, 7p. me. (Gray, 16¢). T.C.Clarke text, a strong combination of voices and organ, an unusually good anthem to have ready for the coming victory services. A—"O God to Thee I cry," 3p. u. me. (McLaughlin-Reilly, 15¢). Latin and English texts, "O Domine Deus" for Catholic services. A4+—"Paeon," C, 8p. o. me. (Gray, 16¢). "A short opening praise anthem for combined senior, junior, intermediate, and youth choirs." Two choirs sing in 4-part, the other two in 2-part, with genuine organ accompaniment; something for all organists with multiple choirs.

A—John T. HOWARD: "St. Augustine's Prayer," 4p. e. (Gray, 15¢). St. Augustine text, a prayer for protection & help, attractive music of good quality and appeal.

A—Jessie D. LEWIS: "Spirit of God," F, 5p. s. e. (Schirmer, 12¢). G.Croly text; a melodious, attractive, rhythmic setting.

AS—Helen J. MARTH: "You taught me how to pray," C, 4p. me. (Edwin H. Morris, 15¢). For Mother's Day, a lovely bit of music adorning a fine text; every choir should use it.

AW3—Claude MEANS: "My voice shalt Thou hear," D, 4p. s-s-a. u. me. (Edwin H. Morris, 15¢). Psalm text, smooth, agreeable, melodic music fitting it well. A—"Sing unto Him," Ef, 11p. s. b. me. (Galaxy, 18¢). Psalm text, serious, scholarly music for any good choir.

A—Carl F. Mueller: AW—"Hast thou not known," 6p. u. md. (Schirmer, 16¢). Isaiah text; a current arrangement for women's voices of an earlier anthem. AW—"Laudamus Te," F, 8p. u. me. (Schirmer, 15¢). English text; also an arrangement, with echo effects between chorus and quartet. AW—"A mighty fortress," Bf, 8p. u. md. (Schirmer, 16¢). The old tune is used with added new materials of good quality. AW—"Now thank we all our God," Af, 9p. u. md. (Schirmer, 18¢). In the same style as the other, with the difficult job of holding the top sopranos singing above the staff back far enough so the bottom contraltos singing the melody can be heard. A3—"Triumph Song," C, 10p. s-a-b. me. (Schirmer, 18¢). E.F.McGregor text, a praise anthem for general use and a good one. A—"Wait on the Lord," F, 7p. a. s-a. e. (Schirmer, 15¢). Psalm text; a new anthem, not arranged from any earlier work. Opens with men's voices answering women's, uses some good unisons, has a lovely melody section for contrast; all choirs should like this one. A3—"When wilt Thou save the people," Bm, 7p. s-a-b. me. (Schirmer, 16¢). E.Elliot text; arrangement from an earlier anthem.

A4+—N. Lindsay NORDEN: "Gloria in Excelsis," G,

9p. me. (Flammer, 18¢). A brilliant anthem of good quality, using divided parts in the middle section.

A (also AM)—John SACCO: "God's Time," D, 10p. me. (Schirmer, 18¢). Bible text, "to everything there is a season," a time for rejoicing, for sorrow, etc. etc.; an excellent setting for any choir.

A—Grace SCHAD: "Open Thou mine eyes," D, 10p. s. e. (Presser, 18¢). Psalm text; melodious, rhythmic, appealing; an anthem the average choir and congregation will like.

A—C. Albert SCHOLIN: "Beloved if God so loved us," C, 7p. u. e. (Schirmer, 15¢). Bible text; a simple setting, melodious, rhythmic, direct.

\*A4+—Seventeenth Century, ar.H.K.Marks: "Praise to the Lord," Bf, 7p. u. me. (Presser, 16¢). The old rather familiar music everybody will like, with a middle section for men's voices followed by women's.

AT—Harry Rowe SHELLEY: "Harvest Home," E, 7p. s. b. me. (Schirmer, 16¢). Mark this one for inspection for your next Thanksgiving service; smooth music of typical Shelley character.

\*A6—Sweelinck, ar.R.Harris: "Psalm 23," 10p. u. me. (Schirmer, 16¢). French and English texts, for the better choirs.

### Organ Music

Eugene GIGOUT: *Toccata*, Bm, 9p. md. (Edward B. Marks, 75¢). A new edition with annotations by Dr. R. L. Bedell. A brilliant but simple toccata in typical French style that sounds more difficult than it is. A show piece for that next recital of yours, or a prelude or postlude for any festival service.

KARG-ELERT: *Choral Improvisations, Op. 65, Vol. 1*, 22p. 11 pieces. (Edward B. Marks, \$1.50). A new edition with annotations by Dr. Bedell. First is a lovely bit of genuine music of the kind only Bach and Karg-Elert seemed able to write with conviction. Second is an ordinary service piece. Third is a contrapuntal piece, good for practise material. Fourth is another fine piece of meditative music of considerable beauty; like the first, it looks difficult but because of the slow tempo is easy. Fifth is simpler but still has melodic charm and harmonic worth. Sixth is suggested for a faster tempo than the music itself seems to demand; it's good for any worthy church service. The seventh will be difficult if taken at the tempo suggested, but does the music itself ask for speed? This reviewer says no. And he says also that such music certainly never calls for fortissimo—unless we're playing in an asylum for the deaf. However, try it for yourself; it certainly would be a knock-out if played fortissimo and allegro festivo as suggested. No. 8 is about the same, but probably warrants the speed & noise; yet it's thoroughly good music which no "modern" could ever produce on the modern atrocity method. *Be Thou in Ernest* is another good one, but quite different; makes good use of the specialties of organ registration. *From Heaven Above* is yet another good one. In all these pieces Karg-Elert uses the most horrible of chords but makes them sound beautiful, because he had a musical idea based on melodic movement instead of on harmony, and the movement of melody and harmony produce exactly that brand of beauty he had in mind and which he alone of the

JOSEPH W. CLOKEY

OXFORD  
OHIO



modern composers was able to produce. *I Wish to Bid You Farewell* is the eleventh and last, and here again we see genius at work. Probably the Karg-Elert explanation is that he always began to write because he had something beautiful in music in his head that had to be put down on paper. All the titles proclaim the collection not for recital but for church. Even Miss Soosie can play most of these pieces without too much effort.—T.S.B.

Miles I.A. MARTIN: *Canonical Suite*, 27p. 5 movements, md. (Gray, \$2.00). "The different numbers represent the different canonical hours of the day when certain canticles and prayers are to be said. Matins and Lauds in the early morning, Prime at 6:00 a.m., Tierce at 9:00 a.m., Sext at noon, None at 3:00 p.m., Vespers at 6:00, and Compline at 9:00." The function of organ music in church should be to make people think, but not to wonder what the organist is up to now. Here seems to be music for the right purpose; it incites to meditation and reverence, but doesn't entertain. *Prelude* seems to be an introduction, not asserting anything too forcefully but rather leading on gently and reverently; it makes real music. *Choral* is slightly on the hard side and needs care in registration, which Mr. Martin himself suggests—opening with strings, Celestes, Clarinet, etc. *Benedictus* is a prelude & fugue, going in for foundations and mixtures and using them, along with a variety of other colors, in a way that should be effective in direct proportion to the player's skill. *Pastoral* is a masterful piece that again asks serious things of the player's artistic capacity, but it should be highly effective. *Toccata* is somewhat of the usual pattern yet with an individuality of its own. This *Suite* seems to have so much merit that no player dare think so highly of himself that he considers it unworthy of his time to learn it; the difficulties are in no case purposeful; they arise from the needs of the music. I believe our great organists will find it more than worthy if they give it just half the sympathy & effort normally reserved for compositions from abroad.—T.S.B.

Jean PASQUET: *Meditation on Our Father*, 4p. mc. (Edwin H. Morris, 50¢). Here we have sort of a commentary on the old familiar choral, with the verses of the chorale alternating with free flights of fancy, all working together to make a splendid piece of serious church music. The Composer calls for rich registration, and if the piece gets it, it will make beautiful and impressive music for every congregation. This kind of organ music we should cultivate; it calls for feeling, uses the organ in an idiomatic way, and rewards the time spent on it.

John Travers, ed.N.Hennefield: *Folio of Voluntaries*, 16p. three pieces. (Liturgical Music Press, \$1.50). No. 1 if given fine strings and celestes for its opening passages would be about as beautiful as the opening passages of the *Prelude* to Lohengrin, and it's an adagio movement too. Its Part 2 is a rapid movement in two-part writing, rather ideal for two flutes. Part 3 is a joyful postlude that cries aloud for much greater registrational variety than is indicated; such music seems to prove beyond question that either the old-timers had no keen sense of beauty in organ music or they made vastly greater use of interplay between the manuals than we do today—possibly because modern console accessories have made us lazy. Anyway *Voluntary 1* is grand music from the good old days. No. 2 is missing, but No. 3 gives a dull first section followed by a sprightly second section in the style of Handel that Handel would have to work hard to beat. *Voluntary 4* again opens with uninteresting materials but soon changes to a second section that is sprightly and altogether attractive.

#### ORGAN IN ENSEMBLE

Corelli's *Sonata for Strings & Organ*, Op.1, No.1, has been issued by Music Press, for organ or piano, two violins, and cello, edited by E. Power Biggs (full score \$2.00). This has been recorded by Mr. Biggs and the Fiedler Sinfonietta, Victor 10-1105. Says the preface, "This eloquent music is not

only enjoyable for its own sake but has become historically interesting as the precursor of the string quartet. . . . The present edition reproduces faithfully the original text, adding a realization of the figured bass, playable on either organ or piano."

Mozart's '*Organ Sonatas*' Nos. 12 and 14, both in C, have also been edited by E. Power Biggs and published by Music Press (full score \$3.00 for both). No. 12 is for organ or piano, two violins, cello, oboes, trumpets, and timpani; No. 14 is similarly for organ or piano, strings, oboes, horns, trumpets, and timpani. Mozart was appointed organist of Salzburg Cathedral in 1777; he called these works *Organ Sonatas* even though they were scored as here reproduced by Mr. Biggs. "In some cases Mozart has written out an organ part, but in the majority of the Sonatas he left only the bass, figured or unfigured. . . . The Sonatas are all one movement in length and the more developed examples in effect comprise miniature symphonies. . . . In the present edition Mozart's own organ parts are printed as he left them. In other cases the Editor has supplied a realization of the organ part over Mozart's bass."

"*United Nations Songs of the People*," ed. Henry Cowell, 101 pages. (Broadcast Music Inc., 50¢). English adaptations by Robert Sour. "Nearly 100 authentic and traditional songs representing all the United Nations . . . reflecting the native spirit of peoples throughout the world . . . The album is the result of several years of painstaking research in collecting and compiling hundreds of little-known and in many cases unpublished manuscripts." The arrangements here are in simple 4-part harmony. Some 800 songs were originally collected by the o.w.i. for the U.N. information office and were evaluated by the Music Educators National Conference. Broadcast Music Inc. then commissioned Mr. Cowell to prepare the present booklet, which is issued in convenient pocket size.

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## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### ● MUSIC REVIEWS

#### Before Composer:

\*—Arrangement.  
 A—Anthem (for church).  
 C—Chorus (secular).  
 O—Oratorio-cantata-opera form  
 M—Men's voices.  
 W—Women's voices.  
 J—Junior choir.  
 3—Three-part, etc.  
 4—Partly 4-part plus, etc.  
 Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.  
 C—Christmas. P—Palm Sunday.  
 E—Easter. S—Special.  
 G—Good Friday. T—Thanksgiving.  
 L—Lent.

#### After Title:

c, q, cg, qc—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s, a, t, b, h, l, m—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o, u.—Organ accompaniment, or un-accompanied.

e, d, m, v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3p.—3-part writing, etc.

Af, Bm, Cs.—A-flat, B-minor, C-sharp.

### ● INDEX OF ORGANS

a—Article.  
 b—Building photo.  
 c—Console photo.  
 d—Digest of detail of stoplist.  
 h—History of old organ.  
 m—Mechanism, pipework, or detail photo.  
 p—Photo of case or auditorium.  
 s—Stoplist.

### ● INDEX OF PERSONALS

a—Article. m—Marriage.  
 b—Biography. n—Nativity.  
 c—Critique. o—Obituary.  
 h—Honors. p—Position change.  
 r—Review or detail of composition.  
 s—Special series of programs.  
 t—Tour of recitalist.  
 \*—Photograph.

### ● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar. \*\*Evening service or musicale.

#### Obvious Abbreviations:

a—Alto solo. q—Quartet.  
 b—Bass solo. r—Response.  
 c—Chorus. s—Soprano.  
 d—Duet. t—Tenor.  
 h—Harp. u—Unaccompanied.  
 j—Junior choir. v—Violin.  
 m—Men's voices. w—Women's voices.  
 off—Offertoire.  
 o—Organ. 3p.—3 pages, etc.  
 p—Piano. 3p.—3-part, etc.  
 Hyphenating denotes duets, etc.

Vol. 28

MAY 1945

No. 5

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May, 1945

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By JOSEPH W. NICHOLSON

*A businessman and amateur musician tells how he went about it*

AS a spare-time project the organ in my home was started in July 1937 and has only recently been completed. I am a businessman with music, victory gardening, mechanical and general maintenance-work in my home as hobbies. My early music training was with William H. Williamson with whom I studied organ, piano, and voice. My ambition was to become an operatic tenor. That dream was forgotten when it became necessary to devote full time to the grim and all-important business of earning a living.

While traveling on business I visited several organ factories and heard many of the larger organs throughout the country, and with this as my inspiration I purchased materials for a two-manual five-rank organ from the receivers for the Barton Organ Co. and assisted William Rohlfing Jr. in installing it in my home. Because of the rough state of the materials purchased from the Barton factory we practically had to build the organ on the spot. Audsley's books and Dr. Barnes' Contemporary American Organ helped solve some of the mysteries for me, and Mr. Rohlfing was an excellent instructor.

After the installation was completed I obtained a 15-rank Hook & Hastings tracker organ from St. Paul's Chapel. It was built in 1873 and brought to Milwaukee through the Erie Canal. When St. Paul's new church was built, this old organ was relocated in the chapel.

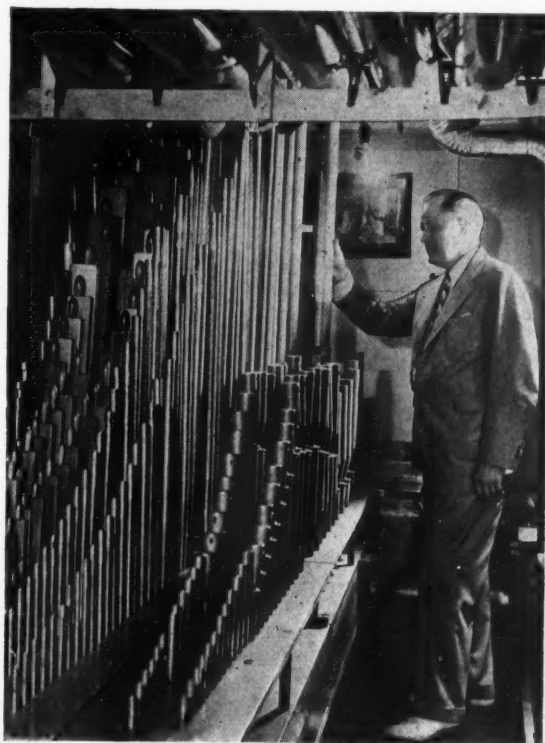
It had been inoperative for some time but most of the pipes, except the reeds, were in excellent condition; the tone was superb. There were many short ranks. The inscription WILLIAM JACKSON 1873 was beautifully engraved on 4'-C of the Principal. From this organ I obtained nine excellent sets of pipes; some of the other materials I traded for parts I needed. Incidentally this old Hook & Hastings was the organ upon which I learned to play.

As Mr. Rohlfing's time was then taken with other work, I was working alone by this time. With the added materials we needed increased wind-supply and more current, so I traded the 1 h.p. blower with 12-ampere generator for a 2 h.p. with 25-ampere generator. I did all the work of rebuilding—adding the new stops, chest-work, switches, wiring, etc. etc., including the addition of a third manual, all in my spare time. Mrs. Nicholson referred to herself as a Basement Widow. (Anyway she knew where her husband was spending his evenings.) More than 25,000' of No. 26 insulated wire was used in the entire organ, besides the thousands of feet used in the more than 1000 electro-magnets.

In 1940, after the organ had been enlarged, the family cat got the habit of going into the console through the side openings below the stopkeys. We pulled her out whenever

*The Author began with Bartola materials and then added some real organ from an old Hook-Hastings, but the family cat took objections to the Bartola console and after the affair was over the Author found himself with a much better instrument.*

we could catch her going in, but one day she took her kittens into it when we were away and we had to take the back out of the console to get them out. Cats have a habit of sharpening their claws on whatever strikes their fancy and we can only surmise that the family cat was following this practise inside our console without our knowing it, for one day after my daughter had finished playing, the woodwork



DAD NICHOLSON LOOKS AT IT  
and is a lot prouder (or ought to be) than the photograph indicates; those things overhead are not decorations but the larger Diapasons laid horizontally for lack of perpendicular room.

MILWAUKEE, WISC.  
JOS. W. NICHOLSON RESIDENCE  
Assembled by Mr. Nicholson

V-11. R-11. S-56. B-38. P-929.  
PEDAL: S-10.

32 Resultant\*  
16 Stopped Flute (S)  
8 Diapason (G)  
Stopped Flute (S)  
Clarabella (G)  
Salicional (S)  
Aeoline (C)  
4 Diapason (G)  
16 "Tromba"†  
- Chimes (C)

\*From Swell Stopped Flute, unison and fifth. †Unison from Swell Tuba with fifth from an 8' Diapason.

GREAT 5": V-4. R-4. S-15.

EXPRESSIVE (with Swell)

16 Diapason tc  
Salicional tc (S)  
8 DIAPASON 85  
PRINCIPAL 85  
TIBIA 8 1/2" w 73  
CLARABELLA 73  
Stopped Flute (S)  
Salicional (S)  
4 Diapason  
Tibia  
Stopped Flute (S)  
Clarabella  
Salicional (S)  
2 2/3 Diapason  
2 Principal  
Tremulant Tibia  
Tremulant  
SWELL 5": V-6. R-6. S-19.  
16 Principal tc (G)



CUBBY NICHOLSON  
*Isn't a bit sorry Dad took the violent notion of building an organ in their very own home; this was the old console which the cat decided would never do.*

Stopped Flute tc  
Salicional tc  
8 Principal (G)  
STOPPED FLUTE 97  
SALICIONAL 73  
4 Principal (G)  
Stopped Flute  
Salicional  
2 2/3 Stopped Flute  
2 Stopped Flute  
16 Clarinet tc  
8 TUBA 3 1/2" w 61  
CLARINET 73

OBOE 73  
VOX HUMANA 73

4 Clarinet  
Oboe  
Vox Humana  
Tremulant  
CHOIR 5": V-1. R-1. S-12.  
8 Principal (G)  
Clarabella (G)  
Salicional (S)  
AEOLINE 73  
4 Flute 3 1/2" w 30  
Dolce 30  
8 Clarinet (S)  
Oboe (S)  
Vox Humana 30  
MARIMBA 30  
CHIMES 13  
4 HARP CELESTA 30  
Tremulant

The 30-note stops are undoubtedly from the Bartola which in its day specialized in a divided-keyboard effect. They are here counted as stops and pipes but neither as voices nor borrows.

COUPLERS 18:

Ped.: G. S. C.  
Gt.: G-16-4. S-16-8-4. C-16-8-4.

Sw.: S-16-4.

Ch.: S-16-8-4. C-16-4.

Crescendos 3: GS. C. Register.

Combinations 19: P-3. G-5. S-6. C-5. Adjustable by mechanism under console-top.

Reversibles 4: G-P. S-P. C-P. Full-Organ.

Cancels 1: Tutti.

Indicators 5: Motor, Register Crescendo, Full Organ, Harp, Chimes.

inside the console caught fire and the damage was considerable, both from the fire and the water poured on to extinguish it. The cat must have scratched the insulation off some of the wire and brought on a short-circuit.

The wrecked console was removed by Charles Besch who salvaged what he could and used it in rebuilding a new console of orthodox stop-tongue style, as the photos show. The stops were located in the side jambs and the couplers placed in central position over the top manual. The electro-pneumatic coupler mechanism was placed within the console, together with the combination switchboard and relays. We think Mr. Besch did a most excellent job.

As for the present organ, I would like to trade a Vox Humana for a Dulciana or Voix Celeste. Though the entire organ is located in the basement there is still room for Mrs. Nicholson's laundry and preserves, also her small sewing-room, and my work-shop. The console in the living-room is placed opposite the sound-ducts.

The entire organ is under expression, with two sets of four-unit shutters for the Swell & Great chamber, and one set for the Choir. Chest and coupler mechanism is electro-pneumatic; combination action and switchboard relays are direct-electric. Preset-piston switchboard is located under the hinged top of the console. At present we have fifty rolls for the automatic-player device; at the end of each roll the stop-tongues are all automatically returned to off position and the blower turned off. White-key surfaces are of a new plastic material that, unlike ivory, will not yellow with age; it is also more resistant to wear. The heavy black-walnut front paneling of the console is over seventy-five years old, ob-

tained from the case of an old church organ; remainder of the console case is of mahogany.

Wind is supplied by a 26" two-unit Orgoblo installation operated by a G.E. 2 h.p., 1750 r.p.m., 240-volt a.c. brush-riding motor. Five pressures are delivered: 3 1/2", 5", 7", 8 1/2", 10". To operate the percussion we use 7" wind, the Tibia takes the 8 1/2" wind, and the 10" is used for the pneumatics. The blower-motor operates, by close-coupled V-belt, the generator running at 1000 r.p.m. and furnishing 25 amperes of d.c. at 14 volts.

Blower, generator, and primary high-pressure wind-regulator (to prevent wind-rush) are located in a soundproof room in the basement. Wind enters the organ chambers through two fine-mesh copper screens backed with automatic flaps which open with wind demand. A rubber back-pressure flap or check-valve between the blower and primary regulator stops the wind from rushing out when the motor is turned off, thus preventing banging of reservoir tops. Remote-control for the motor was supplied by Cutler-Hammer and embodies the latest "drop of solder" protection device which will automatically melt and open the circuit in event of overheating in the motor or if line trouble develops; all of which gives needed protection for this valuable equipment.

Many organ enthusiasts will be able to satisfy their desire to own a good organ at the conclusion of the war when small organs for homes and studios can be produced at reasonable cost. In my visit to organ factories I saw many excellent models of such instruments that could be manufactured on production lines and still receive the careful voicing and finishing of experts. Henry Ford designed the first automobile



**DAD NICHOLSON**  
depicts perfect contentment as he plays his own organ from the new console built for it when fire destroyed the original

at low price within reach of every man; he did it by quantity-production methods. It required standardization of designs and parts.

At the risk of sticking my neck out, it is my opinion that this method could be applied to organbuilding and that it would produce fine instruments at reasonable prices. It would require carefully controlled methods, especially of voicing and regulating. Each builder could produce low-priced standard models in addition to building large organs according to the individual requirements of the purchasers.

## The Readers Write— And say what's on their minds Whether anyone else likes it is not their worry

*A column in which a possibly irate reader speaks his mind in a way that carries conviction on a topic of interest to all of us*

Says **ROLAND DIGGLE**, Mus.Doc.

• I get frightfully disgusted with organists. Do you remember — who played so splendidly a few years ago? He was here recently, a drunken sailor; took ten highballs at lunch, drunk as a boiled owl. The pity of it.

I am also fed to the teeth with these holier-than-thou birds who play all the uninteresting things they can find. I realize that a traveling recitalist cannot do as good work on the road as on his own home ground, but this does not excuse uninteresting program-building, poor rhythm, bad timing. There is no place on a concert program for dull Bach choral preludes or Handel Concertos. Of course they never play anything American. Certainly the Baroque suite of Bingham is better than a Handel Concerto, Nevin's Will o' the Wisp better than a Vierne scherzo; there are fifty concert pieces better than the uninteresting Sunrise by Jacobs. The Guild chapters that engage these recitalists should insist on an American number on every program.

Says **EDWARD B. GAMMONS**

• My organ [Harrison product, Groton School, Groton, Mass.] still stands to me as Mr. Harrison's best [a viewpoint T.A.O. has been inclined to hold for a long time] and we have been doing a little refining here & there constantly since I came [summer of 1941]. Last fall I took out the Great 3 1/5' Grosse Tierce and replaced it with a 4' Kleingedeckt which is infinitely more practical for all kinds of music even though the 3 1/5' looks theoretically right on paper. Both are desirable but I feel my choice is better when only one is to be had.

I have also softened the Great 8' Harmonic Flute, Swell 2',

and Pedal 16' Bourdon, and done some console rewiring to gain flexibility hitherto lacking.

After the war I want to get the console out where I can hear the organ and if the powers are willing I should relocate the Choir Organ, add a Solo and Antiphonal section, swap a few voices, and revoice others.

Says **JOHN PERAGALLO** of the Peragallo Organ Co.

• The article in March T.A.O. asking for the Great manual on the bottom interests us because in 1930 we built a 3m for the Church of Our Lady of Mt. Carmel, Ridge-wood, N.J., with the Great in that position. The late John Festeneck was organist of the Church and their consultant; he insisted on having the Great on the bottom; Choir next above it, and Swell on the top. And we in turn insisted that if the console had to be built with that arrangement he would have to consent to having a plate on the console giving his name as 'organ architect.' A famous organist of the day gave the opening recital and said that having the Great on the bottom did not hinder him in any way.

**CHARLES E. BILLINGS Jr.** gets riled sometimes

• I like good jazz, but enough is enough. Even church music is not immune from jazzed versions. One would think, if there is no legal way to stop such desecration of serious music, it would help to appeal to the sense of decency of the jazz-writers. [Who ever thought they had any?] The Boston Globe reports this in a record store: the actors were a bobby-socks damsel and a middle-aged clerk. What the girl asked for could not be heard, but the clerk in amazement said, "But my dear young girl, they just don't jazz up Christmas carols. I tell you it isn't done!"

Says **ERNEST ARTHUR SIMON**

Organist of Christ Church Cathedral, Louisville, Ky.

• Your remarks on the Andante from Felix Borowski's Sonata 1 reminds me that I knew him in Chicago more than fifty years ago. At that time he knew little about the organ or its registration, which I think is proved in his First Suite (I believe it was his first organ opus). I remember hearing Charles Macpherson of St. Paul's Cathedral, London, play the Prelude as a postlude in 1911; I imagine he thought it quite suited to the Cathedral organ. [Mr. Simon celebrates his 45th anniversary as Christ Church Cathedral organist this coming June.]

By **PAUL FREDERIC BENNYHOFF**

Organist of the Presbyterian Church, Bound Brook, N.J.

• There definitely is "something radically wrong with the mentality and morals of Christian leaders." Do they believe in Christ and the Bible? They don't. This is no longer a Christian nation no matter how far you stretch your imagination. We hear people of both sexes and all ages using profanity, endlessly and everywhere. Organists and choirs in church are expected in all too many churches to entertain the congregation. In our "Venite" we sing "Let us worship and fall down before Him," but we remain defiantly standing on our feet—though we would naturally genuflect upon being presented to the King of England, for example.

I know one church—there it is, matter of habit; let us correctly call it a club—where the printed calendar designates five places for late-comers to be seated. Respect for God and the church? No, come any time you like, promptness is not necessary. And even in the sanctuary, conversation and laughter are all too habitual after the service. Keep silence there? Don't be silly. We blame the Jews for crucifying Christ. They did it only once. We do it every Sunday. Both clergy and organists fear the loss of their jobs if they fight for decorum in church and offend the powers that be. The average man may be counted on to face a machine-gun; to fight for Christ requires infinitely more courage.

"The nation is being sold down the river to the highest bidder."





WALDENWOODS DOES "THE MESSIAH"

The Waldenwoods Summer School under the direction of Dr. Nellie Beatrice Huger last year climaxed its season's work with a dramatization of Handel's "Messiah" performed by students and faculty in elaborate settings.

## Salary Percentages: No. 6

Further answers to a suggestion on December page 304

• Ohio: Total budget \$11,050.; to missions 14%, clergy 36%, all music 8%, to organist-choirmaster 6%, which makes \$4000. to the minister, \$624. to the organist, and about \$200. for new music, organ maintenance, soloists, etc.

Pennsylvania: Total budget \$30,500.; to missions 14%, clergy 20%, office help 5%, to all music 13%, to organist 4%, which gives the clergy (including rental values) \$6,200., the church secretary \$1,630., the organist \$1,200. The quartet of soloists gets \$2,400., organ maintenance \$200.; the remaining \$250. goes for new music, guests soloists, etc. This church already has a fund on hand for a new console when the war is over.

Connecticut: Total budget \$33,100.; to all music approximately \$3,100. or about 10%, of which the organist receives \$1,100. or about 3%; to missions \$8,700. or 27%. All salaries are grouped into one item so they cannot be catalogued here in the usual manner.

Arizona: Total budget \$37,000.; to missions 18%, clergy 23%, office help 6%, to all music 4%, organist 3%, which makes \$8,500. for the two clergymen (which includes two salaries and \$500. for each of them for their cars) and \$1,450. for all music, including \$1,100. for the organist. The additional \$350. goes for organ maintenance, new music, choir robes, etc.

Says one reader, referring to the budget business in general: "The choir-director and I are employed for only ten months. If I am on hand to play during the summer months I receive additional salary, though there is no choir then and hence the director is not present. We have no paid soloists. The choir director is a fine chap; however he has played for years in a jazz-band and knows nothing about church music. The name T. Tertius Noble means nothing to him, but Ray Noble, that's something else. Just the same he is a fine chap and I hope some day he will learn that there is a special branch of music called Church Music. Hope I shall be able to save enough to renew my subscription when it comes due; I have just paid my income-tax, some of which will probably go into the purchase of high-octane gas for air-transporting dogs across the country."

And here are lengthier comments also meriting attention:

"The method of tabulating your figures leaves something to be desired. While it is reasonable to suppose the clergy devote all their time to church work, it is seldom reasonable to suppose that organists do the same unless they are in the \$2,500. and up class. Why don't you enlarge a little further

on the work involved for the salaries paid?

"Last year I left a \$1,400. position for one paying \$1,100. and at this latter figure I am making money while at the former I think I lost. My \$1,400. job involved three choirs, 47 morning and 30 evening services a year with extra work at Christmas, Easter, and other times; in addition we had all kinds of extra work—a formal concert for the senior choir, a minstrel show for the juniors, a bevy of soloists and quartet singers by way of further enrichment of the service, and finally—this will stand your hair on end—I picked all the hymns and even the responsive-readings for an \$8,000.-a-year divine who was too blamed lazy to do it for himself. I lived some 20 miles from that \$1,400. job. I once figured it paid me about \$2.44 an hour.

"The new job at \$1,100. has but one choir, a semi-professional group of 20, singing in an acoustically excellent church. Friday one-hour rehearsal October to June, Sunday warm-up half-hour before service, 47 morning services, and so help me dear editor, no extras from year's end to year's end, with the exception of a lovely Christmas vesper service and Maundy Thursday Communion and Good Friday service at 11:00. On this job, with but five miles to travel on an express bus-line (twelve minutes to the church) I figure I make at least \$8.50 an hour for the time involved in running the work efficiently.

"Salary alone is not the whole story. We should know what is involved in earning it. Nevertheless, I think it is a fine thing to bring these matters to the readers' attention."

I wish we could give our correspondent's name but it is obvious why we do not. The ideal would be to have money enough to pay a competent investigator to go out into the field and dig into the salary question as this reader suggests. But we think we're lucky to have been able to dig up what our readers have already given. And so we ask for more, with all the details possible.—ED.

## SYMBOLS

A book by Adalbert R. Kretzmann

• 8x11. 44 pages. paper cover, ring-binding, illustrated, reproduced by mimeograph. (Walther League, \$1.00). Some 125 church symbols etc. are pictured in the second half of the book, and in the first half are brief data about each—name, description, idea, Bible reference, hymns in the Lutheran Hymnal in which the idea is dealt with, and colors. "This group of symbols is by no means exhaustive or even reasonably complete," but it none the less is valuable to all who are interested in the church and want information on its symbolism.



# EDITORIAL COMMENTS

## AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

### Lest We Forget

MANY of the things we all know are not true at all. To those of us who know that England always lets America fight her battles for her, know that England borrows but never repays, I quote this from The Answer Man, that worthy radio program over WOR conducted by Messrs. Bruce Chapman and Albert Mitchell:

"During the first world war, England borrowed seven billion dollars and loaned four billion. So far she has repaid half of what she borrowed, while only one-fourteenth of the amount she loaned has been repaid."

The English are a cocky crowd; I like to stick pins in them as well as you do, but to give the devil his due we must remember that England went into both the German-made wars on a basis of honor while we Americans didn't go into either till we were attacked. Now you tell me which people are the more honorable. Or the more intelligent. England long ago saw that the smaller nations had to be protected even though the much stronger America was too cowardly to face that duty. England too was wise enough to see that there was no safety for any nation if any other nations were allowed to wage wars of aggression. America was too stupid to see that. Even over the protest of our best Americans, the American politicians, Roosevelt and Hull, insisted that we must not annoy dear little Japan by refusing to send that damnable nation the scrap-iron it needed to butcher Manchuria and China and then attack us. Stupid fools we are.

Doesn't affect the organ world though, does it? How grand. No, these things do not concern us. Our builders have been building magnificent organs in great numbers all through the war days, Virgil Fox has been playing recital tours across the country every season, Hugh McAmis is still playing and teaching, John Huston, Granville Munson, Edwin Northrup, John Rodgers, Dale Young, all these are not living in mudholes at all but are still playing their respective services back home just as usual. Isn't a man an idiot when he says politicians and the wars they permit or create are of no concern to the organ world?

But to return to radio, Messrs. Chapman & Mitchell are a pretty good pair. The answers they pass out over the air are interesting, informative, entertaining, and usually reliable, much more so than the radio is in any of its other talkies. These men go to a lot of trouble to get the true answers to all questions; they specialize in knowing where to get those answers. And they deliver their programs like men, not simpletons. No man is perfect, without mistakes; probably this pair make a mistake now & then, though I cannot name any I've ever heard them make. I think you would profit by listening to them.

—t.s.b.—

"I never saw such a display of bad manners. Did they think we intended to hang around here all night?" Mr. Karl Krueger speaking, after having walked out on a shallow-brained audience attending his March 24 Detroit Symphony concert in that city. The simpletons accepted the superior work of an orchestra as a matter of course but applauded a guest soloist "for seventeen minutes." Most of us believe such applause is hired and paid for by those expecting to benefit through it.

I doubt if I have ever yet heard an orchestral or choral concert with a guest-artist of one kind or another that didn't result in the audience's display of both bad manners and ignorance. It's partly due to that pernicious disease of hero-worship, partly due to the fact that concerts are so largely attended by students and amateurs of immature judgment.

We could cure the disease by printing on each program in bold type, Please Limit Your Applause to Thirty Seconds Maximum. Ten seconds ought to be enough. It might help if an announcer faced the audience and told them in simple English that if a hearty ten-seconds of applause did not seem sufficient to express the appreciation they felt, they could more fittingly express it by dropping a five-dollar bill in the collection-box conveniently placed at each exit for that purpose. Or perhaps it is not too much to hope that some day a conductor with a real spirit of independence will inform his audience that each successive number will begin exactly thirty seconds after its predecessor, and whether they prefer to listen to the orchestra play or to themselves clapping their hands is a matter in which he has no interest; he will proceed with his program whether they listen or not.

There is quackery in all professions, including newspapers, magazines, and radio; the music world is buried under it. That Mr. Krueger didn't propose to listen to an idiotic audience clap its hands for seventeen minutes makes me like him quite a lot.

—t.s.b.—

Between the war fronts in Europe and relative peace at home there is a big time-lag, but for the moment we can hope that Mr. Richard I. Purvis will come back again. We know he



ERNEST ARTHUR SIMON

one of the notable members of the profession who has been continuously organist of Christ Church Cathedral, Louisville, Ky., since his appointment in June 1901; a native of London, Mr. Simon came to America in 1889, first playing in Chicago.

did not meet death out there at Wiltz, which was the worst to be feared. Let us hope his prison-camp in Germany will be one of the early ones liberated by his comrades. If the German people do not show better intelligence in the next few months than they have been showing, all those who have gone out from our little world of the organ will still be of grave concern to those of us who have stayed home.

I wonder, are any of us forgetting so soon the sacrifice Mr. Hugh McAmis had to make on Aug. 19, 1942? Surely none of us dare be too busy to keep memories, and hopes, eternally fresh in our hearts.—T.S.B.

## SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

• Herewith is a summary of the summer courses advertised or described in previous pages for the current season.

Grace Leeds Darnell, junior-choir work; New York, July 9 to 19; April page 75.

Longy School of Music, organ with E. Power Biggs; Cambridge, Mass., June 25 to Aug. 4; April page 76.

Peabody Conservatory, full course, organ with Ernest White; Baltimore, Md., June 25 to Aug. 4; March page 69.

Westminster Choir College, specializing in choir-work, organ with Dr. Alexander McCurdy; Princeton, N.J., July 23 to Aug. 12; April page 74.

Grace Leeds Darnell: In addition to her course in New York Miss Darnell gives the course June 11 to 29 in East Tennessee State College, Johnson City, Tenn., with classes both for college students and for organists.

## CAPTAINS OF INDUSTRY!



This year we've got to make 2=3! We've got to lend Uncle Sam in 2 chunks almost as much as we lent last year in 3. Which means that, in the approaching 7th War Loan, each of us is expected to buy a BIGGER share of extra bonds.

The 27 million smart Americans on the Payroll Savings Plan are getting a head-start! Starting right now they are boosting their allotments for April, May and

June—so that they can buy more bonds, spread buying over more pay checks.

Our Marines went over-the-top at Iwo Jima in the greatest, and hardest, battle in the Corps' history. Now it's your turn! Your quota in the 7th is needed to help finish this war, sidetrack inflation and build for future prosperity. So, captains of industry, plant your flag on top—like the Marines at Iwo Jima!

### CAPTAINS OF INDUSTRY—here's your CHECK LIST for a successful plant drive:

- ★ Get your copy of the "7th War Loan Company Quotas" from your local War Finance Chairman. Study it!
- ★ Determine your quota in E Bonds—the backbone of every War Loan.
- ★ Arrange for plant wide showings of "Mr. and Mrs. America"—the new Treasury film.
- ★ Distribute "How to Get There"—a

- new War Finance Division booklet explaining the benefits of War Bonds.
- ★ Circulate envelopes for safekeeping of bonds.
- ★ Display 7th War Loan posters at strategic points.
- ★ And—see that a bench-to-bench, office-to-office 7th War Loan canvass is made.

The Treasury Department acknowledges with appreciation the publication of this message

## THE AMERICAN ORGANIST

This is an official U. S. Treasury advertisement prepared under the auspices  
Treasury Department and War Advertising Council

Peabody: Frederick R. Huber announces his summer faculty will include members of the regular Peabody staff assisted by teachers from the preparatory department and guest teachers on specialized subjects. Pupils will be accepted in all grades and branches this summer. There will be a special course in public-school music; Leah Thorpe will conduct a workshop for elementary teachers and music supervisors, assisted by Dr. Ernest G. Hessler, director of music education in Baltimore. Osmar Steinwald and Olga E. Prigge will also teach. Organ work will be under Ernest White, whom T.A.O. readers already know.

## Hugh Giles, a Critique

Programs of March 5 and 19 in Central Presbyterian, New York

• Programs will be found on March p.69. The first gave the work to the Saidenberg string ensemble, Mr. Giles and the organ joining only in the Poulenc Concerto. If organs were played with the clarity, precision, and sparkle of the Saidenberg group they would gain tremendously. It was an object-lesson in rhythm, clean tone, variety in dynamics. The Poulenc is a rather rich work, not for life and movement but for telling a story or depicting a series of moods; Mr. Giles made the organ most effective when he departed from normal Diapason ensembles and used rich coloring instead. The Composer did not have too much to say but he used his language well, made it interesting to listen, and raised the expectation that if the organ world took adequate note of this effort, later works would be abundantly worth cultivating from his pen.

I skipped the second program, of organ and piano solos, in favor of those dreaded March 15 deadlines, however unwillingly, but found so much to talk about in the final concert that even the first has accordingly been scantily reviewed. To this hearer the Tournemire Suite was another example of the way French composers can keep on talking without having much to say, though now & then using pretty words and catchy phrases; it's all probably good enough for service use, but hardly for concert. However the big surprise of recent years was what Mr. Giles proved an organist can do in handling his choir from the console, when he has first learned how to handle them in rehearsal.

Faure's "Requiem" is a piece of real music; singing it in Latin as did Mr. Giles was all well enough, since both Latin text and English translation were printed on the program. I sat in the rather high rear gallery where I could look down across the console and see the organist's face, and the way Mr. Giles handled this "Requiem" was expertly perfect; it was a final knock-out blow for anyone who says a chorus cannot do its best unless visibly conducted.

Central Presbyterian is an impressive church, beautiful, with an excellent organ-case high in the front right corner. Chancel is arranged in Episcopal fashion—high altar in the center, choristers divided into two sections left and right, facing each other, console back of the left section of choristers, the organist facing the congregation, not the choir, as he plays. Sets of large mirrors enable every chorister (that's my guess) to see Mr. Giles as he plays, but that man in the Faure was playing without evidence of the slightest interest in or attention to his choristers; the music had him so thoroughly interested that he forgot everything else. It was by no means mechanical, if anything slightly on the sentimental side; he'd bob his head, as organists do now & then for directions, and use facial expressions to show to the eye what the music was doing to his heart—and whatever the music said to Mr. Giles, that the organ did. It would rise up in a mighty surge of tonal masses or sink to a tender pianissimo, without taking all day about either one, and, mind you, with utter disregard (apparently) of his singers. And the beauty of it is that everything Mr. Giles felt and his

organ did, these choristers felt and did right with him. And they didn't make any more fuss about it than he did. Central Presbyterian, if it gets that kind of music very often on a Sunday, is getting a lot more than it's paying for and I don't care how much it already pays. You can't buy that kind of music. You can only feel it from within; and then if you have the technic and the freedom to let it out, you've got it. Hugh Giles had it that time.

Like all the rest of us, Mr. Giles had undoubtedly been told that you mustn't accompany with Celestes or reeds and you must never never use the Tremulant. He, like a lot of us, merely grunted a raised-eyebrow 'Is that so?' and kept right on using Celestes and reeds and the Tremulant. And I don't know when I've heard more beautiful choir music. Voices, no matter how circus-like the choir (this choir had only twenty-five or thirty men and women) are not capable of delivering anything like the fortissimo climax an orchestra or organ can, so Mr. Giles did as all good organists do, he used his organ to build up momentary climaxes that would have completely covered the voices if prolonged too far, but he never went too far; he merely built up the climax and then let the voices soar out above it, as they naturally do in one's imagination if given half a chance.

For a soprano solo passage his accompaniment was the soul of delicacy, merely a shadowy background. But the variety of registration and tonal masses, as well as solo snatches, cropping up in never-ending variety from that organ—Mr. Giles all the while completely buried in the score directly in front of his eyes and evidently oblivious of the fact that there was a choir around the place somewhere singing—was entirely too much for me to witness without grins of approval that probably made the good Presbyterians around me think I was some brand of a lunatic, even if they couldn't guess what brand.

Last year I heard a major choral work here with a conductor doing the usual, but the fire & conviction of it could not compare with what I heard this time with no conductor anywhere in sight. This year's performance proved that no decently-trained choir needs stick-waving in front of it in order to put up a thrilling performance of any choral work that is real music. Mr. Giles in this Faure was temperamental in the best sense; he felt his music to the bottom of his heart, but he didn't seem to be caring for a darned thing in the whole world other than just playing that music in all its grandness, pathos, or beauty. He didn't worry about his choir; he was addressing himself entirely to his organ. Get up and do this, he'd say to that organ, and it sure did. So did the choir. He couldn't have lost that choir or gotten away from it on a bet; it was right there with every note, every sentiment, every mood and feeling. And he didn't have to bother about it at all; the musical message was the whole show.

Wouldn't church music be grand if a lot of us could do it that way every Sunday of the year? One fact is now beyond question: in no other way can chorus and organ unite for their perfected performance. The leading had to come from the organ, not a baton; and that leading inspired the chorus to its best as no stick in the world ever did. It did not seem so much like an organist's knowing what his choir was to do and leading them into it; it was much more like a choir's being so thoroughly well-trained, so thoroughly in complete sympathy with their organist, that no matter what he did, they were right there doing the very same thing with him instantly. It was like a spontaneous expression, not a studied & planned one. The choir was not a separate entity but a part of the organ and Mr. Giles commanded their voices just as directly and inescapably as he controlled the voices of the organ when he manipulated the stops. I must go up there some Sunday to see if he can duplicate such magnificent control in the regular services; I rather suspect he can.—T.S.B.



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He was Professor of Music at Cambridge University, holding the degree of M.A. Oxford University honored him similarly. Stanford's published works encompass all musical fields in both large and small forms and among his many excellent organ works are five sonatas and a comprehensive list of pieces whose intrinsic value deserve far greater recognition than they have been accorded thus far.

His delightful Pastorale is but one of many important examples of his inimitable melodic flair and his fine sense of color in registration can best be reproduced through the expert voicing of the various solo instruments for which the Wicks Organ stands supreme.

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## Report on Europe's Organs

By CHARLES W. McMANIS, T.A.O.'s special correspondent

• The previously-mentioned organs stored by order of Der Furor [April p.84] in supposedly bomb-proof vaults are or were the Hofkirche and Kreuzkirche, both in Dresden. [Spelling is at Mr. McManis' risk; we take it as he gives it. —ED.] In March I met a young lieutenant in the French army who speaks English well and is an amateur organist; he is sufficiently influential in this & that so that in the near future I may be able to get organ materials of considerable importance. I met him as a result of tuning the little three-ranker shown in the picture [on another page in this issue]. This in turn led to similar work on a 3-35 and the organist was so grateful that he introduced me to the lieutenant who promises to take me in tow for a tour of French organs. All things come to him who waits—if he keeps busy while waiting.

In the meantime my nose will be to the wheel, since I am architect, foreman, laborer, and p.o.w.-pusher for the new chapel building—a former cavalry stable which will soon have a chancel, altar, and all the trimmings, but no organ, though I'd like to requisition one from some collaborationist's property. That little three-ranker consists of 8' Bourdon and Salicional and 4' Prestant, no Pedal pipes, but an 18-note clavier with manual-to-Pedal coupler. My left foot is operating the single feeder-bellows running full-length under the reservoir. A cloth screen covers the box; it's not a swellbox.

## Complete-Bach in Recitals

Summary of all known performances to date as noted in T.A.O.

• The list of complete-Bach presentations has grown so much since it was first compiled in these pages that it is here brought up to date. Paul E. Grosh, of New Mexico Highlands University, reports that the late Joseph Bonnet had told him of two complete-Bach presentations prior to that of Marcel Dupre in 1920, one of them in the Brussels Conservatory; details on these two, and on any others not included in the following list, will be appreciated.

1. Marcel Dupre, Jan. 23 to March 26, 1920, 10 recitals, Paris Conservatory, Paris, France, played entirely from memory.

2. Marcel Dupre, 1921, 10 recitals, the Trocadero, Paris, France; exact dates not known.

3. Marcel Dupre, Oct. 1 to 20, 1923, 10 recitals, Church of St. Andrew & St. Paul, Montreal, Canada.

4. Dr. Albert Riemenschneider, beginning in the fall of 1927, 20 recitals, Baldwin-Wallace Conservatory, Berea, Ohio.

5. Lynnwood Farnam, Oct. 7, 1928, to May 13, 1929, 18 recitals; Church of the Holy Communion, New York.

6. Arthur Poister, Nov. 10, 1929, to Feb. 19, 1930, 20 recitals, University of Redlands, Redlands, Calif.

7. Arthur W. Quimby and Melville Smith alternating, Oct. 25, 1933, to April 1, 1934, 20 recitals, Museum of Art, Cleveland, Ohio.

8. John McDonald Lyon, May 17 to Nov. 22, 1936, 20 recitals, St. James Cathedral, Seattle, Wash.

9. E. Power Biggs, Nov. 1, 1937, to April 11, 1938, 12 recitals, Germanic Museum, Harvard University, Cambridge, Mass.

10. Harold Fink, April 23 to Nov. 19, 1939, 20 recitals, Fordham Lutheran Church, New York.

11. John S. Gridley, beginning May 8, 1939, one recital each year for twelve years, 12 recitals, Center Methodist, Cumberland, Md.

12. E. Power Biggs, Oct. 7 to 30, 1940, 12 recitals, Columbia University, New York.

13. Arthur W. Quimby, beginning Sept. 29, 1943, 32 half-hour recitals over a three-year period, Connecticut College, New London, Conn.

14. Richard T. Gore, Oct. 6, 1944, to May 4, 1945, 15 recitals, Cornell University, Ithaca, N.Y.

15. E. Power Biggs, beginning Jan. 7, 1945, complete organ works to be broadcast in Mr. Biggs' Sunday morning series during the calendar year 1945, from Germanic Museum, Harvard University, Cambridge, Mass., over C.B.S. stations.

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## Catharine Crozier, a Critique

Recital in Calvary Church, New York, April 9

• The program for this, Miss Crozier's first recital in New York, will be found on April page 95. The opening Bach was given a classic interpretation, the dynamics held below full-organ, with the Adagio melody given by a cutting, unsympathetic reed, a big-toned flute serving for contrast, and the Fugue showing some welcome colorings of a rich order. The three choral preludes brought the soothing element of soft, smooth music, and an attractive rippling background against a melody, again played on a thin, rather snarly reed which could be described correctly as baroque. In this group Miss Crozier held to the middle of the road rather than asserting her own individuality.

Playing Hindemith's Sonata afforded an opportunity to judge again the merits of the composition. He doesn't seem to have much to say, though now & then he uses a pretty word or phrase; the slow movement, getting away from loud effects, was more interesting, more convincing, and the music of the Fantasy section was credible. As with all composers calling themselves modern, Mr. Hindemith tries to speak in a new tongue, but it lacks foundation & substance and has neither consistent beauty nor drama. New music is like new food; if it doesn't appeal to the taste, it gains few friends.

The first half of the program closed with Hindemith, the second half opened with another major work, Karg-Elert's Symphonic Choral, and here Miss Crozier forgot the classicists and tried to give her audience real musical enjoyment, and she succeeded. It was, as she played it, truly lovely music for the enjoyment of musician and layman alike. Here for the first time the Tremulant was used all too briefly. Karg-Elert's personal appearances in America almost destroyed the great reputation his music had built for him; that was more our fault than his. Miss

Crozier did well to give him so important a place on her program; I could hear her play that work again many times before saying enough. Karg-Elert had poetry, drama, technic; he knew what his heart wanted to say and he was peculiarly successful in putting it down on paper. Miss Crozier's playing was colorful, expressive, masterful, yet on the reserved order; she wasn't giving the supposedly-critical New York crowd any justification for picking flaws.

But then she gave the stand-patters a terrific upset by playing Edmundson's Gargoyles in a way that made it the outstanding concert success of the whole program. Her style and technic proved it as good as anything of that type produced by the French school, which is high praise for both her and Mr. Edmundson; it's a real concert piece in modern idiom. His Pange Lingua, richly meditative, was played with equal success—fine registration and fine style. A composition like this definitely has something to say.

Because of the thin, snarly reed, as cutting as a saber, used on the Bingham Rhythmic Trumpet, that piece rather lost the virile force its title anticipated. This does not challenge such reeds for ensemble but merely points out their uselessness in such solos. Sowerby's Toccata closed the program.

The recital was notable for registrational richness and musical content in its second half, the first half bowing to tradition, both in style of playing and in program content. Anybody willing to make a second half of the lengthy Karg-Elert and four Americans deserves a medal, deserves two medals when all five pieces are played as masterfully as Miss Crozier played them. In one respect Miss Crozier ignored tradition even in Bach, for she abandoned the noise of continued fortissimo and held the dynamics back within reason. It takes courage to completely ignore traditions and assert your independence before an audience likely to include many of any large city's elite, but Miss Crozier's recital proves she has every right to follow her own inclinations without further restraints and go the whole way in playing precisely as she herself feels her music. She scored a flattering success both for herself and for her manager.—T.S.B.

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Mr. McManis' snapshot showing the walkway above the organ down which he crawled in a former escapade without breaking his neck

#### Frederick Byron Hill

• was honored April 8 by the First Congregational, Meriden, Conn., "in grateful recognition of 50 years of service." The elaborate 8-page program in itself was an honor, to which was added the gift of \$500. Said the program's two-page biography, Mr. Hill learned to play the melodeon at 5, at 11 he learned violin, and a year later he had his own dance-band, supplying music for theaters and dances; later he played violin in the Hartford and New Haven orchestras. At 18 he left school and went to work in a factory, six days a week, at 75¢ a day, and began buying a piano, paying \$10 monthly on it.

His first church position was in Advent Church, Wallingford, Conn., playing harmonium at a dollar a Sunday. At 20 he began studying organ with James Prescott, six months later becoming organist of Wallingford Congregational. His later teachers included E. M. Bowman and S. P. Warren. He spent three months of 1906 abroad and in 1908 wrote a musical comedy "Y Nott," which had three performances in the Poli Theater. He married Bertha Hotchkiss Camp in 1897. The First Congregational organ is a 4m Austin. Fourteen instrumental and vocal soloists assisted in the anniversary musicale. (Data by courtesy of Remick D. Clark.)

### William H. Barnes

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#### To Make Recordings

• Majestic Records Inc. has been organized in New York City to manufacture and sell phonograph recordings.

#### Pelham, N. Y.

• Christ Church, Pelham Manor, dedicated its newly-acquired organ March 31 in a recital by Ralph S. Brainard. The organ was built c.1927 by the Aeolian Co. for H. E. Manville's Pleasantville, N.Y., residence, and the Manville heirs gave it to the Church, the moving, rebuilding, and installation done by Herbert Brown of the Austin staff. For the present the old console has been retained and no changes were made in the tonal resources, both of which matters are subject to correction at some later date. The 3m console operates six divisions, in three expression-chambers: Great and Choir are enclosed together, and Solo and Echo, the Swell separately enclosed. The blower is a 10 h.p. Orgoblo. (If you insist on knowing, the late H. E. was only the uncle, not the father, of the celebrated Tommy of marital fame.)

#### Anna L. Gregory

• died March 15 at her home in Middletown, N.Y., aged 66. She was born in Monroe, N.Y., graduated from the New England Conservatory and Syracuse University. For 36 years she had been organist of North Congregational, Middletown.

#### Dr. Hamilton C. Macdougall

• died March 16 in Wellesley, Mass. He was born Oct. 15, 1858, in Warwick, R.I., graduated from highschool in Providence in 1877, and turned to music studying with B. J. Lang, E. H. Turpin, S. B. Whitney, and others; in 1901 Brown University gave him

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his Mus.Doc. His A.R.C.O. certificate was earned in 1883 after studying with Turpin in London; he was one of the founders of the A.G.O.

He was appointed to Central Baptist, Providence, in 1882, transferred in 1895 to Harvard Church, Brookline, and in 1900 joined the faculty of Wellesley College, teaching organ, theory, and history. He was made professor emeritus in 1927. He organized Wellesley College Choir in 1900 and remained its director for 27 years. For many years he was a columnist for The Diapason, Chicago.

In 1898 he married Alice Beede, who died in 1934. He is survived by a son, Robert Beede Macdougall, and by his second wife, Elizabeth Gleason whom he married in 1936. He was a Mason and for a time was grand-organist of the grand lodge of Rhode Island; stamp-collecting was one of his special hobbies. He produced various books on music, wrote an operetta, and left various works in manuscript, though his chief fame arose from his work in Wellesley College.

#### Ida M. Ryder

• died March 12 in the hospital in East Orange, N.J., after a brief illness. She was born Aug. 3, 1865, in New York City, Richmond borough, and became organist of Tottenville's Bethel Methodist in May 1895. To celebrate her golden anniversary with the Church she was presented with a gold watch and 50 yellow roses.

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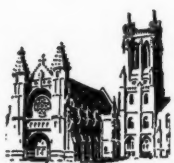
### G. Russell Wing

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## SERVICE PROGRAMS

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### • EDWARD B. GAMMONS

St. John's Chapel, Groton School  
*Anthems from the Current Season*

Wesley, Lead me Lord

ar.Gammons, How great in Zion  
Attwood, Teach me O Lord  
Ivanov, Bless thou the Lord  
Farrant, Lord for Thy tender mercies  
C.-Taylor, Lift up your heads  
Parker, Grant we beseech Thee  
Bach, Deck thyself my soul  
Evans, Thy kingdom come  
Saint-Saens, Tollite hostias  
Bach, How shall I fitly meet Thee  
Handel, Thanks be to Thee  
Tye, Laudate nomen Domini  
Archangelusky, O Light Divine  
Snow, Save me O God

Mr. Gammons gives postludial recitals at the 7:15 evensongs; these two were played on the Sunday next before Advent and the first Sunday in Advent:

\*Bach, Zion Hears Her Watchmen

Come Savior of the Heathen

Now Rejoice Christian Brethren

Karg-Elert, Rejoice Greatly

Now Thank We All Our God

\*Pachelbel, Good News from Heaven

Brahms, Rose Breaks Into Bloom

Daquin, Noel on Flutes

Bach, In Dulci Jubilo (2 settings)

### • GREGORIAN CHOIR FESTIVAL

Church of Advent, Boston

Dupre, Ave Maris Stella

Psalms 121, 150, Tonus Peregrinus VIII-2

Iste Confessor, Mode I

Magnificat, Titcomb, Tone VIII

Introit: Circumderunt me (Septua.)

Kyrie Eleison: Cum jubilo

Alleluia Verse: Justus germinabit

Sanctus (from Mass IX)

Conductus: 13th century

Hymn: O quanta qualia sunt

O salutaris Hostia, Mode VIII

Hymn of St. Thomas Aquinas, Mode V

Tantum Ergo, Palestine

Antiphon: Let us forever, Mode VI

Psalm: O Praise the Lord

Titcomb, Ave Verum

Entire service unaccompanied. Choirs of Frederick Johnson's Church of Advent and Everett Titcomb's St. John Evangelist sang the service.

### • ROBERT M. STOFER

Church of Covenant, Cleveland

*Anthems from Current Season*

Noble, Souls of the righteous

Thiman, Immortal Invisible

Dickinson, For all who watch

Ireland, Greater love hath no man

Ivanov, Bless the Lord (minister & choir)

Wood, Sanctuary of my soul

Davies, God be in my head

Jennings, Springs in the Desert

Clokey, Glory of Lebanon

R.G.Thompson, What of the night

Dickinson, We pause beside this door  
Wesley, Lead me Lord  
Clokey's "When the Christ Child Came"  
Parker, Lord is my Light  
Rogers, Great peace have they  
G.Shaw, Worship  
Woodman, Humanity is One  
Warren, Because of Thy Great Bounty  
Lefebvre, Lord Teach Us to Pray  
Dickinson, List to the lark  
LeJune, Dear God O bless us  
Quilter, Lead us heavenly Father

### • LAUREN B. SYKES

\*First Christian, Portland

\*Maxson, Liberty Fantasia

Washington's Prayer, Gaul

off. McKay, Morning Song

Battle Hymn of Republic, Lucas

Coke-Jephcott, Toccata on America

\*\*Yon, Hymn of Glory

Introit: Lord's Prayer, Gregorian

To thee O country, Eichberg

\*Bach, I Stand at Heaven's Portal

Behold the Lamb, Handel

off. Bach, Come Blessed Rest

Jesu Joy of man's desiring, Bach

Bach, Fugue Gm

\*Karg-Elert, Lord All My Heart

When Thou comest, Rossini

off. Weber, Prayer

O Savior of the world, Goss

Karg-Elert, All Comes by God's Great

### • WASHINGTON CATHEDRAL

Washington, D.C.

*Anthems From Current Season*

Noble, Fierce was the wild billow

West, Hide me under the shadow

Noble, Souls of righteous

Willan, Hail true Body

Noble, Lord of the worlds above

West, O God of love

Kastalsky, O gladsome radiance

Wesley, Lead me Lord

Rathbone, How beautiful

Mendelssohn, He watching over Israel

Elgar, Light of the world

Bullock, O most Merciful

Purcell, Let my prayer

Noble, I will magnify Thee

Titcomb, We praise Thee O God

Farrant, Hide not Thy face  
Gibbons, O Lord increase my faith  
Robson, God be in my head  
Friedell, King of glory  
Attwood, Turn Thy face  
Mendelssohn, O for the wings  
Dvorak, Blessed Jesu  
Wilkinson, Behold the Lamb of God  
Noble, Go to dark Gethsemane

At an evensong honoring Massachusetts the state flag was carried in procession, there was an informal reception "for the people from Massachusetts," and all the hymntexts were written by poets of that state and much of the music, vocal and instrumental, was by Massachusetts composers.

### • DR. DAVID MCK. WILLIAMS

St. Bartholomew's, New York

*February & March Anthems*

Hummel, O God my God

Noble, I will magnify Thee

Martin, Ho everyone

Beach, Canticle of the Sun

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Wesley, Wash me thoroughly  
 Arkangel'ski, O gladsome Light  
 Chajes, I cried to the Lord  
 s. Sowerby, Hear my cry O God  
 Mozart, Litany Bf  
 Davies, Whatsoever is born of God  
 Woodward, Radiant morn  
 James, By the waters of Babylon  
 Holst, The Heart Worships  
 Martin, Hail gladdening Light  
 Wood, This sanctuary of my soul  
 Davies, Walk to Emmaus  
 Bach, Bide with us  
 Mendelssohn, Hear my prayer  
 Parker, Lord is my Light  
 Burleigh, Were you there  
 Webbe, Lord let Thy Spirit  
 Baumgartner, Behold the Lord  
 Gibbons, Hosanna to the Son  
 Dvorak, God is my Shepherd



### Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

- DR. T. FREDERICK H. CANDLYN  
 All Saints Cathedral, Albany  
 Handel, Occasional. Overture  
 Byrd, Pavane  
 Bull, Aria  
 Bonnet, Ariel  
 Dupre, Ave Maris Stella  
 James, Ste. Clotilde Meditation  
 Mulet, Tu Es Petra  
 Arensky, Basso Ostinato  
 Cocker, Tuba Tune

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"The Corn Is Green"—"Nobody Lives Forever"  
 "Of Human Bondage"  
 "For Our Vines Have Tender Grapes"

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Charles W. McManis tuning the ancient little organ mentioned in earlier pages of this issue

Candlyn, Cradle Song; Passacaglia.

Borodin, Au Convent

Reubke, Sonata excerpt

• DR. C. HAROLD EINECKE

First Congregational, Charlotte

\*Campra, Rigaudon

Bach, Walk to Jerusalem

Prelude & Fugue Am

Spencer, Chinese Boy & Flute

Doty, Mist

Purvis, Kyrie Eleison

Handel's Firework Music

Karg-Elert, Clair de Lune

Weaver, Squirrel

Schubert, Ave Maria

Vierne, Westminster Carillon

• DR. HUGH PORTER

Princeton University

\*Gabrieli, Canzona

Sweelinck, Fantasia Echo Style

Scheidt, Cantilena Anglica Fortunae

Couperin, Tierce en Taille

Daquin, Noels

Handel, Alla Siciliana; Concerto Bf.

Bach, Two Choral Preludes

Prelude & Fugue D

East Liberty Presbyterian, Pittsburgh

\*Handel's Concerto Bf; Alla Siciliana.

Scheidt, Cantilena Anglica Fortunae

Bach, Two Choral Preludes

Prelude & Fugue D

Mendelssohn, Son. 4: Allegretto

Schumann, Canon Bm

Widor, 6: Allegro

DeLamar, Carillon

Whitlock, Folk tune

Weitz, Regina Pacis

• ADOLPH STEUTERMAN

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Bach, Sheep May Safely Graze; Siciliano

Handel's Concerto F

Mendelssohn, Capriccio Brillante

Ravel, Valley of Bells

Rachmaninoff, Polichinelle

Debussy, En Bateau

Brahms, Con. Dm: Movement 1

• WINFIELD, KANS.

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Offertoire-Carillon

Toccata Francaise

Deck Thyself O Dear Soul

Grand Choeur

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### He's In the Army Now

• and doing quite well, thank you. For he's won the bronze star for "exceptionally meritorious achievement in the performance of outstanding service," as the army's Persian Gulf Command puts it. His name? Oh yes, he's Tech.Sgt. Thomas C. Weaver of Ohio who abandoned his studies with Dr. Clarence Dickinson's School of Sacred Music to answer the more or less urgent call of the armed forces. He's been in the P.G.C. since January 1943.

Cpl. Charles Bricant, formerly of Ossining, N.Y., later organist of the G.I. Church of the Air at Fort Clayton, and Sgt. Elmer Frank, formerly of Sandusky, Ohio, later organist of the Cathedral of St. Luke, Ancon, Canal Zone, organized a little private war of their own against the infirmities of the St. Luke organ, induced the very reverend Dean to order repair-parts from the States, waited impatiently four months for the parts to arrive, and then grabbed every idle body in sight while they spent the spare evening hours doing the job. "Only once," says the Panama Canal Department, "did Corporal Bricant lose his enthusiasm for the job. He was maneuvering a heavy pipe into position one night but didn't pay enough attention to its center of gravity. The result was a violent discord inside the Corporal's head and a large lump outside."

"I'm still organist and chaplain's assistant at Buckley Field; we have an Estey harmonium, electrified version with standard pedalboard, and I prefer it many times over to the usual G.I. Hammond. Army life isn't too bad out here. Denver is extremely musical and if one has the money (no concessions for service personnel by the local promoters) one can hear everything from the best jazz to the finest classics. The local Guild is quite active and this season presented both Poister and Schreiner in the Cathedral."—HARRY B. WELLIVER, formerly organist of Teachers College, Minot, N.D., chaplain's assistant and organist for the army air corps since December 1942.

To relieve the something-or-other of army life, Austin C. Lovelace, M.S.M., gave a recital in Bruton Parish Church, Williamsburg, Va., playing Bach, Couperin, and Telemann, Brahms and Karg-Elert settings of O God Thou Faithful, Brahms and Dickinson settings of O Holy Jesus, and other works of Karg-Elert, Howells and Grace. He has been in Camp Peary for the past eleven months and is now specialist first-class.

"I'm now playing for the Christian Science services on Thursday and Sunday nights, for Catholic Sunday Mass, and for two Protestant general services on Sundays. On the

whole, the organs here are uninspiring; they lack the fire to make them good for even the simplest recital work. I am giving record concerts each Wednesday afternoon; the response has been very good."—Tec.5 MARSHALL S. WILKINS, now of Camp Gordon, Ga.

"Been busy ever since Lent got under way; I really had a rough time of it around here during Holy Week. We had devotions each night and two on Good Friday. Easter we had a sunrise service and another at 10:00 when the men turned out to pack the chapel—over 480 of them. Our regimental chaplain is one swell guy. He knows the score after spending over two years at the front with the 34th Division in a number of campaigns. He was wounded in Cassino carrying medical supplies to the front, and was then sent back to the States. He is Captain Leland R. Larson; it is a real pleasure to work with him."—Cpl. CHARLES F. BOEHM, Camp Maxey, Texas.

### A Swell Idea

• "Your Church Thinks of You at Easter Time" is the inscription under the full-page picture of the First Methodist Church, Duluth, Minn., on the cover of the 8-page 8x11 booklet prepared for and sent to all the members of the First Methodist in the armed forces throughout the world. It included a letter from the minister, Dr. Frank A. Court, and 24 pictures of Church people and groups, including the organist, Earl R. Larson, pictured in the staff group surrounding the minister at his desk in his study and identified only by their first names—"Beryle, Earl, Frank, Glenn, Aileen." On this same page was a picture of the honor-flag with over 200 stars on it, held aloft by two of the staff, with this caption under it: "A 'Prayer for Men and Women in Service' is sung as the candles are lighted each Sunday for the men and women of our Church who serve this country in far-flung fields." Other photos show the senior choir in the organ-loft, the junior choirs there, and the entire congregation and choirs in a Sunday morning service.

### How Business Does It

• Increased efficiency of engineering & management made it possible for General Motors Corporation "to reduce the unit prices

of various materials to the government and taxpayers by 18% to 62%."

### How Labor Does It

• The Washington department of "labor" reported for February 1945, 310 strikes, making 109,000 workers idle, and costing the war effort 412,000 man-days.

### How Politicians Do It

• Unionized coal-miners were awarded in April 1945 a pay raise of \$1.07 a day, by war labor board cooperation. It is to be presumed that soldiers at the front will similarly be awarded a dollar a day pay increase too. Have you gotten yours yet?

### Van Dusen Club

• presented Dr. Edward Eigenschenk in a program including Moline's Trio for organ-piano-violin, Karg-Elert's "Nun ruhen alle Waelder" for organ-violin-voice, and DeLamar's "Psalm 144," a solo-cantata for organ & contralto.

### Ernest Hutcheson

• has resigned as president of Juilliard School of Music, New York; he became president in 1937, has been made president emeritus, and remains on the faculty as piano teacher.

### Richard I. Purvis

• parents received a letter from him March 22 saying: "I am a prisoner of war in Germany . . . I am well and happy and among friends. Under the circumstances one could not ask for more." Though the Red Cross may have had a hand in so arranging that prisoners of war could make such reports without going through either Red Cross or Army routine (thus saving a lot of time and clerical work) Mr. Purvis' letter gave no indication of such cooperation but came to his parents direct from him in Germany and reached them prior to any report from the Army other than that original missing-in-action notice.

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## The Other Side on Bach

A letter from A. Eugene Doult

• From your comments on playing Bach, I take it you're the kind who would spoil a nice thick broiled steak with a dozen different sauces. The time I heard Bonnet play Bach's Prelude & Fugue in D (Westminster Choir College in 1941) it was the talk of the recital. He treated it, not as a cheap thing to be toyed with, not as a vehicle for odd effects, but as a powerful saying of a master. Not necessarily serious, but straightforward and to the point.

### Robert Doellner

• won the \$1000. Washington Chamber Music Guild prize for a string quartet offered to composers of the two Americas. Marcel Ancher, founder of the Guild, originated the prize idea last year. The work was played on March 19 in Town Hall, New York. Mr. Doellner was born March 25, 1899, in Manchester, Conn., studied harmony with R. H. Prutting, violin with Leopold Auer, composition with Cecil Burleigh. He is composition teacher in the Hartford School of Music. He has had works performed by the Rochester and Hartford Orchestras.

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HENRY SANDERSON

now with St. Matthew's Cathedral, Dallas, Texas,  
after eleven years with Trinity Cathedral in Little Rock, Ark.

### Henry Sanderson

• whose appointment to St. Matthew's Cathedral, Dallas, Texas, was announced in October T.A.O., was born on an Oct. 12 in Oakland, Miss., had his highschooling in Wynne, Ark., entered Arkansas College in 1917 and was able to resist the urge to get to work until 1920 when he deserted College to become organist of the First Presbyterian, Monticello, Ark., leaving at the same time his first church position, First Presbyterian, Batesville (where the College was located) to which he had been appointed in 1918. Then came two other churches and finally in 1933 Trinity Cathedral, Little Rock, which he left after eleven years to go to his present Cathedral.

For seven summers Mr. Sanderson took the Westminster Choir College summer-courses, adding two summers in the Canon Douglas courses; his teachers include Ernest Hutcheson, Dr. Alexander McCurdy, Dr. Hugh Porter, Carl Weinrich.

In St. Matthew's the organ is a 3-49 Pilcher some twenty years old; choir is an adult chorus, 20 paid voices, two rehearsals each week, three services each Sunday during the winter season—9:30, 11:00, and 5:00. Supplemental choirs will be organized later as uses for them develop. There will be monthly musicales, beginning with the Guild service in October and a recital in November.

Mr. Sanderson married Kathryn Winn in 1931, is active as recitalist and lecturer, has several compositions in manuscript, is an amateur photographer, and already likes "this Texas country and no doubt will soon be raving about the place like all the natives

### Ray B. Rayburn

• has been appointed to St. Clement's Church, New York. He was born on an April 12 in Kansas City, Mo., had his highschooling in Briarcliff Manor, N.Y., graduated from the Guilman Organ School in 1933, from Oberlin College in 1939 with B.M. degree, and from Arizona University in 1944 with M.M. degree. The organ in St. Clement's Episcopal is a Wicks.

### Prizes

• Elliott Carter won the \$500. prize of Independent Music Publishers for his orchestral Holiday Overture, to be published by Arrow Music Press. William Bergsma won honorable mention for his orchestral Music on a Quiet Theme. Mr. Carter was born in 1908 in New York City, Mr. Bergsma in 1921 in Oakland, Calif.

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**May Events-Forecast**

- **EDWIN ARTHUR KRAFT**  
Lake Erie College, Painesville  
May 9, 7:45

Franck, Chorale Am  
Weitz, Sicilienne  
Mendelssohn's Sonata Fm  
Matthews, To Spring  
Hollins, Spring Song  
Wagner, Prize Song  
Swinnen, Sunshine Toccata

This is the last of Mr. Kraft's recitals for the current season.

- **DR. ELMER A. TIDMARSH**  
Union College, Schenectady  
May 6, 4:00

Grieg, To Spring  
Delius, First Cuckoo  
Jongen, Chant de Mai  
Mendelssohn, Spring Song  
Liszt, Liebestraum  
Andriessen, Chorale 3  
Bach's Concerto for Two Violins

Cambridge: Clarence Watters gives a recital May 13 in Harvard University.

Cleveland: Walter Blodgett gives recitals each May Sunday at 5:15, Museum of Art.  
Ithaca: Richard T. Gore plays the last of his complete-Bach recitals May 4 at 4:30 in Cornell University.

New York: Grace Leeds Darnell holds graduation service for her children's choirs in St. Mary's in the Garden, June 3 at 4:00; choirs will sing West's "Evening Service." Ff, Grieg's "Stella Maris," Rossini's "Inflammatus."

Do.: Oratorio Society gives Parker's "Hora Novissima" May 8, 8:30, in St. Thomas Church, Alfred Greenfield conducting, Dr. Hugh Porter organist.

"Remember Mother, she deserves a medal too," says the National Committee on Mothers' Day Inc. In addition to remembering our own mothers, how about sending a card to any one of the thousands upon thousands of mothers we may know whose son has been sacrificed, in the prime of life, in the world's present struggle for international decency? To die of natural causes in a ripe old age, surrounded by luxury, may bring sorrow, even to a whole nation; but how vastly greater should be the nation's sorrow when young lives are snuffed out in the mudholes of battlefields. Send a card or a note to the mother of that boy you knew, in his name, since he can no longer send it for himself.—Ed.

**Dickinson Festival**

- May 14 at 8:15 in Riverside Church, New York, the School of Sacred Music alumni will give a choral festival by massed choirs singing compositions by Dr. Clarence Dick-

inson to honor him—the excuse being his retirement as director of the School, the reason being they all like to honor him anyway at all times and in all places. There will be wellknown vocal soloists and accompaniments by organ, violin, cello, harp, and brass quartet. The program:

Music when soft voices die  
Great and glorious is the Name  
List to the lark  
The Shepherds' Story  
All hail the Virgin's Son  
Roads  
In Joseph's lovely garden  
An Easter Litany  
We adore Thee  
Still there is Bethlehem  
Shadows of evening are falling  
For all who watch

The choir will comprise choristers from many choirs in the Metropolitan area directed by the School's graduates. Holders of complimentary tickets will be admitted before the doors are opened to the public

**Correction**

- April p.92 said the R.C.O. had passed 15 fellows and 10 associates; mistakes will

happen. Musical Opinion, London, had its figures reversed but corrected them in its March issue; 10 fellows, 15 associates.

**Dr. Frank B. Jordan**

- announces two summer music conferences in Drake University, Des Moines, June 11 to Aug. 31. Dr. John Finley Williamson will conduct a two-day choral clinic, Fr. Wm. J. Finn a three-day on choral problems, and Rudolph Ganz will hold a piano clinic. Full details from Dr. Jordan at the Drake College of Fine Arts.

**Catharine Morgan**

- gave an organ & orchestra concert in her Haws Avenue Methodist, Norristown, the organ solos being Bach, Honegger, Reubke, Vierne; her own Allegro for organ & strings and her Theme & Variations for organ & orchestra were played; Handel's Concerto in G opened the program. Orchestral players came from the Philadelphia and Reading orchestras.

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### T.A.O. SPECIFICATIONS

V—VOICE: An entity of tone under one control, one or more ranks of pipes.  
 R—RANK: A set of pipes.  
 S—STOP: Console mechanism controlling Voices, Borrows, extensions, etc.  
 B—BORROW: A second use of any Rank of pipes (percussion excluded).  
 P—PIPES: Percussion not included.  
**DIVISIONS**  
 A—Accompaniment  
 B—Bombarde  
 C—Choir  
 D—Antiphonal  
 E—Echo  
 F—Fanfare  
 G—Great  
 H—Harmonic  
 I—Celestial  
 L—Solo  
 N—String  
 O—Orchestral  
 P—Pedal  
 R—Gregorian  
 S—Swell  
 T—Trombone  
 U—Rueckpositiv  
 V—Positiv  
 Y—Sanctuary  
**VARIOUS**  
 b—bars  
 bc—bearded  
 bc—bottom C\*  
 c—copper  
 c—cylinders  
 cc—cres. chamber  
 d—double  
 f—flat  
 fr—free reed  
 h—halving on

### SCALES, ETC.

4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.  
 41—Diameter of cylindrical pipe.  
 42—Scale number.  
 43—Based on No. 42 scale.  
 46-42—46-scale at mouth, 42 at top.  
 2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.  
 2/9m—Mouth-width covers 2/9th of circumference of pipe.  
 1/4u—Mouth cut-up is 1/4th.  
 17h—Scaled to halve on the 17th note.  
 Dynamics indicated from ppp to fff.  
 Order in which details are listed:  
 Dynamic strength, wind-pressure, scale, details, number of pipes.  
 \*b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c\* is still above the high octave but need not be considered here; each octave begins on C and ends on B.  
 CCC-16', CC-8', C-4', c'-2', c'-1', c'-6', c'-3'.

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